

LARRY
FIVE'S

MONSTERS *and* HEROES

ACME

No. 2

35¢



MARVEL
Heroes of TV

Added: *Origin*
of ALTRON-BOY



CAPTAIN AMERICA
On The Screen

(See page 18)

LARRY IVIE'S MONSTERS and HEROES

No. 2

THE MAGAZINE OF PICTORIAL IMAGINATION



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More interesting stuff follows:

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CREATORS OF IMAGINATION

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W

ELCOME TO MONSTERS & HEROES #2



The JoLLy GrEEen PublisherS of this thing keep telling me my name is part of the title too, to inspire me to write and draw more of it myself. But I think they want ME to do more simply to keep me from hiring really good people who COST more! (They only pay in money, for work, instead of old comic books, like other publishers; and who can live on THAT?)

But, it was my intention in accepting the chance to become a part of a publication such as this not to merely duplicate the type of work I've done elsewhere, but to give an opportunity to others, wherever they are found, who also have views and talents to express on subjects that are visually exciting and imaginative.

The first guest creator whose work we thought was intriguing enough to present is Jeff Jones, whose first professional story leads off this issue. We asked him to do a tale we could save for this, our OFFICIAL DRAGON ISsUE—and are pleased to learn that, on the basis of it, Jeff has been given similar assignments for other

publications, such as Creepy, Eerie, Ace Pocketbooks, and, at last word, an upcoming series of his own in King Comics. We certainly hope that our future guest artists will be as successful, and we will try our utmost to select those whose work might lead to equal possibilities. Adding to the historic significance of "Dragon Slayer" is the fact that his lovely wife, "Weezie", wrote the script. We hope you enjoy it.

Our first issue received too much mail to answer everything personally. Since our publishers are too busy cranking the printing machine, and I am too busy trying to help Altron-Boy do in Voltar, we do not wish, at the moment, to take time out for subscription orders. We are also out of back issues. But, yes, we hope to soon have a letter page, to answer as many of the most-asked, and interesting questions as we can.

✈ ADDRESS MAIL TO: Larry Iyle, Box 505, Ansonia station, NYC 10023 ✈

But since this is primarily a pictorial magazine, (and because we feel it is more interesting to readers) we would appreciate photos of the senders, when possible; and self-addressed stamped envelopes for the return of those we cannot find room to print.

To answer further questions, YES, we WILL have articles on King Kong, Captain Midnight, Capt. Video, and all the other items that have sofar been requested—including articles on famous adventure artists, such as Jack Kirby, Al Williamson, and Frank Frassetta. On most points, opinions have balanced out; but everyone is completely unanimous, sofar, on one thing. We have received almost 200 requests for articles on the heroes of Marvel Publications—50 of which asked us specifically not to "waste more space" on the heroes of other companies. (We're wondering when Stan Lee and Roy Thomas find the time to write their STORIES!) But to date we haven't received comments or requests for the creations of any other company. Surely there must be ONE Batman fan left out there! After all, we don't want to play favorites in our letter section. Above all, however, we want you to be HONEST in your opinions—on our own attempts as well as those of others.

We hope, in Monsters & Heroes, to stick as much as possible to items we feel are WORTH your attention, and not merely give a lot of undeserved praise to mediocre new movies. Even when criticising something, we must feel it is WORTHY IN SOME WAY of having space devoted to it. Your continued suggestions are always welcome. We've sofar been lucky in already anticipating most of your requests, and hope you enjoy the supprises planned for future issues.



Guest artist Jeff Jones & wife

Section One

MONSTERS

DRAGON SLAYER



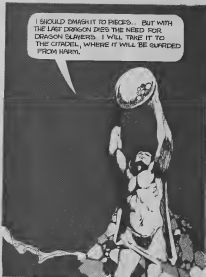
Remember the old days of dragons?

DRAGONS HAD DEVELOPED ALMOST HUMAN INTELLIGENCE—CHALLENGING MAN'S SUPERIORITY. AND MAN FOUGHT BACK, ORGANIZING INTO A BAND DEVOTED TO THE DESTRUCTION OF THE DRAGON-RACE. THIS BROTHERHOOD REACHED OUT AS WITH ONE MIND AND THE HEADS OF COUNTLESS DRAGONS ROLLED INTO THE DUST. AND NOW, THE LAST OF THE DRAGONS FALLS TO THE SWORD OF THE DRAGON SLAYER.


JEFF
ONES



THE LAST DRAGON - THE
LAST EGG. ODD THAT
NO ONE HAS EVER SEEN
A BABY DRAGON. SUCH
A HUGE CREATURE FROM
SO SMALL AN EGG.



I SHOULD SMASH IT TO PIECES... BUT WITH
THE LAST DRAGON DIES THE NEED FOR
DRAGON SLAYERS. I WILL TAKE IT TO
THE CITADEL, WHERE IT WILL BE GUARDED
FROM HARM.



THE SMALL DRAGON THAT MUST
COME FROM THIS SMALL EGG
WILL POSE NO THREAT TO THE
WORLD... AND WE CAN STILL
BE DRAGON SLAYERS.



I WONDER, MY
LORD, IF IT
WAS WISE TO
SEND AN UN-
TRIED YOUTH
TO SLAY THIS
LAST OF
DRAGONS. TO
HIM IT WILL
BE ADVENTURE,
NOT DUTY.

QUIET, GRANTHAR,
DO NOT
ACCUSE
HELLOS UNJUSTLY.
LISTEN, I
HEAR HIS
STEED IN
THE COURTYARD.





HELIOB RELAXES IN THE
COURTYARD OF HIS PALACE.

THE DRAGONBRIDGE IS UP
NOW AND MY CRUISE IS
AN ISLAND. I AM ALONE
AND THE EGG IS SAFE.

SUDDENLY THE EGG
BEGINS TO TREMBLE.



SO SMALL A DRAGON
BUT... I WONDER WHY
NO ONE HAS EVER
SEEN A BABY DRAGON.
WELL, NO MATTER —
I MUST PREPARE A
BOY TO HOLD IT.



SOON IT WILL GROW! WHY IN A FEW YEARS...



IF THE RED IN HER THINKS HE IS...
ONE OF THE ALARM THINGS HE IS
SILENT.
THEY KNOW JUST WELL THE NOISE
MAKES.
I HEAR AND FEAR, AND THEN
GAIN.
—EVENING

(Photo illustrations from Bomba; Filmsera Pictures; and "Tarzan's Magic Fountain")

The MONSTER MEN of

Edgar Rice Burroughs



favorite topic for discussion among the fans of

adventure writer Edgar Rice Burroughs has always been what stories one would recommend reading first for a person who has never read the works of Burroughs. The first choice, of course, is always "Tarzan of the Apes". It is an exceptionally well-written book, as well as being the most famous.

But what is there for the person who does not want to get immediately involved in a long-running series?





Most Burroughs fans will agree that there are undoubtedly several, out of his many independent stories, that represent Burroughs as his best. Getting them to agree on which ones the most significant are, however, is another matter.

There are usually one or two upon which all will agree. Selection of another, however, almost always ends in disagreement. Fans have argued this heatedly, and have invariably come up with titles that many others have considered the very last on the list. Perhaps this is a tribute to Burroughs—that he never wrote a story uninteresting enough not to be nominated as one of the all time adventure classics, despite the fact that he wrote a total of over 80 books!

"The Monster Men", however, was so important and unique a contribution to literature that it cannot be ignored. It is undoubtedly one of the MOST significant of all the books written by Burroughs.

The story begins as a thrilling study in horror—with an attempt to create artificial life; and the necessity of disposing of the ghastly results when the experiment goes wrong. The professor involved then decides to move the site of his experiments to a tropical island near Bornea, so that future failures may neither endanger others nor prematurely reveal the results of his work. There he produces more beings—twelve of them—which are hideously deformed. However, each have been closer to human form, and he hopes to achieve perfection with experiment #13, . . . and MARRY it to his daughter!

No reviewer of this book to date has been able to resist the temptation to reveal more about this story than he should for the enjoyment of those who have not as yet had the opportunity of reading it. So, we will say here, merely, that it is a tale full of surprises, thrills, and the magic quality of story-telling (suitable for every age) which is the trademark of Edgar Rice Burroughs.

For those not content with copies found in libraries or used-book stores, two new editions of this book are currently available in stores—a 40¢ pocket book edition (published by Ace Books, 1120 6th Ave, NYC), and a new hardcover edition, for \$3.50 (published by Canaveral Press, 63 4th Ave, NYC). (If not available in local stores, mail orders to these companies should include extra for postage.)



SUGGESTION FOR COLLECTORS OF HARDCOVER BURROUGHS BOOKS:

To prevent smudging or tearing of book dust jackets, it is a good idea to place the jacket face-down on a sheet of plastic food-wrap, which is larger than the jacket, and fold the wrapping around the jacket before placing it on the book.



ALTRON-BOY and the ISLE of MONSTERS



BRILLIANT BUT EVIL INDIVIDUAL NAMED VOLLAR HAS BEEN KIDNAPPING FAMOUS SCIENTISTS

ONE OF THESE VICTIMS HAS BEEN THROWN FROM A PLANE, JUST AS ALTRON-BOY FLIES WITHIN VIEW

THE ALTRON-BELT ENABLES ME TO FLOAT IN THE AIR, BY PLACING ME IN A SLIGHTLY DIFFERENT DIMENSION.

BUT THIS CREATES A DIMENSIONAL BARRIER BETWEEN ME AND ALL OTHER MATTER, SO I CAN'T MOVE ANY SOLID OBJECT!

THE ONLY THING THAT MIGHT WORK TO SAVE THIS MAN IS TO MOVE UNDER HIM... BUT I CAN'T LET HIM JUST FALL SUDDENLY ONTO THE BARRIER BETWEEN US--THE IMPACT WOULD KILL HIM.

I'LL FIRST HAVE TO MOVE DOWNWARD AT THE SAME RATE HE'S FALLING--THEN SLOWLY COME TO A STOP UNDER HIM.

IT WORKED! BUT NOW WHAT? NEITHER OF US CAN MOVE THE OTHER, SINCE WE'RE NOT REALLY TOUCHING. IF I GO TOWARD LAND, HE'LL JUST CONTINUE DOWN, INTO THE WATER!

LARRY FINE

WAIT!--IN THE DISTANCE--A POLICE LAUNCH!

MISTER, CAN YOU KEEP YOURSELF AFLOAT FOR A FEW MINUTES IF I LOWER YOU TO THE WATER?

SINCE I'M EITHER DEAD OR DREAMING, I SUPPOSE I COULD DO ANYTHING!

OKAY, I... HMM! I CAN'T EVEN MOVE INTO THE WATER. YOU'RE GOING TO HAVE A SHORT FALL AS I MOVE ASIDE.

GET READY!



TRANSFERRING TO A SMALL
JST, THE AGENTS HEAD OUT
TO SEA. HOURS LATER, THEY
APPROACH A LARGE BANK
OF MIST, UNAWARE OF THE
SMALL FIGURE TRAILING
THEM ~ ~



A HUGE ISLAND
BENEATH THE
MIST !

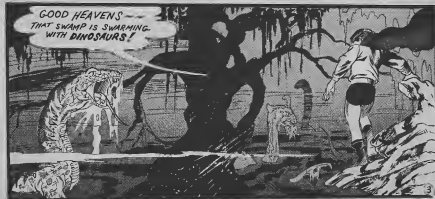


FAR BELOW, ONE OF
VOLTAR'S MEN RUNS
INTO UNEXPECTED
DIFFICULTY ~ ~

ALIGHTING, THE GREEN AND BLACK
CLAD FIGURE PLACES HIMSELF IN
THE NORMAL EARTH DIMENSION, TO
SEE IF HE CAN GIVE ASSISTANCE ~

AAAAHHH!!!
A HUMAN
SCREAM!

DEAD! WHAT MANNER
OF HORROR COULD
HAVE DONE THIS ?



GOOD HEAVENS ~ ~
THAT SWAMP IS SWARMING
WITH DINOSAURS!



BUT THE GROTESQUE DESCENDANT OF THE PREHISTORIC PTERANODON SOON GIVES UP ITS IMPOSSIBLE STRUGGLE ~ ~

GOOD HEAVENS!
THAT MOUNTAIN -- IT COULD
ONLY BE THE HIDE-OUT
OF VOLTAR!



AS THE YOUNG FIGURE DROPS TO THE LEDGE OF ONE OF THE GIGANTIC OPENINGS ~ ~

THIS PLACE
IS CRAWLING
WITH GUARDS!
I CAN'T
STAY HERE!



BUT CATCHING A GLIMPSE OF THE SMALL BOY, BEFORE HE DARTS AWAY, IS VOLTAR HIMSELF ~ ~

WHA! IT COULDN'T
BE -- BUT IT
WAS! IT WAS
HIM!

NO, NO -- I
MUST HAVE
BEEN IMAGINING
THINGS. OR
WAS I?



WHY DOES THE SINISTER VOLTAR TREMBLE AT THE SIGHT OF A YOUNG BOY HE HAS NEVER SEEN BEFORE? SEE THE STORY BEHIND THE ALTHON BELT IN THE NEXT INSTALLMENT ~ ~

IN THIS ISSUE!

Section Two

HEROES

Capt. America
copyright Marvel
Publications

The Three Faces of CAPTAIN AMERICA

A Review of TV's Capt. America in
Comparison With Previous Interpre-
tations - -



Three distinctly different versions of Captain America have greeted adventure fans through the years. The first version began in 1941 in the comic books (the first comic book to be devoted primarily to the character it was introducing), and followed the careers of Capt. America and his young companion, Bucky, in their adventures before, during, and after World War II.

The second version was that of the movies, which featured Dick Purcell in the role of the dynamic Captain.

The costume variations for Bucky, through the years. At top, the most frequently used: gold collar and buttons; red gloves and tights; blue shirt, trunks and boots. Second: same as above, without gloves, shirt, & tights. Third: same as first, without tights. Today: blue shirt & tights; red gloves, trunks, & boots. Collar is sometimes red; sometimes blue.





The third version is that known to TV and comic book fans of today. We shall take a look at these versions one by one...

The original Cap't. America, although an appealing idea, was not completely a fresh one. Batman had already introduced the theme of a boy companion; and the costume of "Cap" was so similar to that of an already established character—The Shield—that changes in both features took place soon after Cap's first issue. But although the ideas were not that impressive, the dynamic artwork of artist-writer Jack Kirby certainly WAS. The name Jack Kirby was already known for having pumped a spark of vitality into other works. One of these, for another company, was the character Blue Bolt. And, on Cap't. America, he and his partner on Blue Bolt—Joe Simon—were teamed together again. (The term "A Simon & Kirby Creation" was to ring throughout comics, for many years to come, on some of the most dynamic features of the comics field.)

But the great demand for Cap't. America stories meant the use of many assistants, and the quality of art was not up to that on which Kirby had time to both draw and ink his own work. However, Cap was still destined to be remembered as the highlight of the Simon & Kirby era.

The team had finished enough C. A. stories for ten issues of Captain America Comics and two issues of All-Winners Comics when they were lured by higher pay to another company. But this was not the end of Captain America. With stories continued by some of the original assistants, many readers could not tell the difference for

many issues to come. In fact, one of the all-time classic C. A. stories—the unmasking of Cap, and the death of his long-standing foe, The Red Skull—appeared well after the originators had left.

But by the middle of World War II, much of the creative talent had gone into the military, and the quality fell rapidly. Writers who tried to explain The Red Skull back to life were unconvincing, and the artwork became even worse. The sharp rise in quality following the war did much to make up for this, but, for the comics "connoisseur" the saga of Captain America undoubtedly ends with the story mentioned above. There are others, however, who are more than willing to continue with it up through the mid-fifties, regardless of quality.

The premise of the original series was as follows: A physically deficient young school teacher—Steve Rogers—was given an injection of a secret formula which turned him into an individual of superb human strength. By day he was a military trainee, and by night the mysterious spy-fighter known as Cap't. America. When his identity was discovered by the orphaned camp mascot, Bucky Barnes, Steve accepted Bucky as his official partner.

After many adventures, from which both survived relatively unharmed, the war ended, and Steve resumed his position as a high school teacher—with Bucky enrolled in one of his classes. The two continued their costumed adventures by battling the criminal underworld, until a female villain seriously wounded Bucky with a bullet. While Bucky was confined to a hospital, Cap revealed his identity to a long-time girlfriend, Betty Ross. Betty then became



the costumed Golden Girl, to help capture the villainess, and other criminals, during the six-month period of Bucky's hospitalization. Bucky then returned to continue with Cap, as a now almost-mature partner, against the spies of Communism.

For the first four adventures (the first issue) the stripes on Cap's costume encircled him completely—exactly like those on the costume of *The Shield*. But there were so many justified jokes about him looking like a human merry-go-round that the much more artistic design of a few wide stripes on the front only was introduced with the second issue.

The second *Capt. America* was that of the Republic Studios serial. This was totally unlike the comic book version in almost every way. It is more than probable that in order to save time in bringing this popular title to the screen, Republic merely made use of an already-written script originally intended as a sequel to one of their other characters, such as *The Copperhead*. The hero was not a soldier; did not carry a shield; and had no pal named Bucky. Although an excellent serial in some respects, it is of little interest to faithful followers of the comic book version.

Today's revival of the title has introduced a third and distinctly different *Capt. America*. And, because of TV, this may possibly surpass even the original in popularity. The new version of Steve Rogers became strong through a drink rather than injection (*The Comics Code*) and was frozen inside an iceberg (!) from the middle of World War II to our own time. He somehow never lost his merry-go-round stripes, and the shield (usually drawn in haste with one stripe missing) has acquired a rather ugly color-scheme. And Bucky, oddly enough, seems to have become very fond of Superboy's costume, with his new collar, trunks, and boots of red, combined with blue shirt and tights.

Also, in the current saga, the activities of Bucky after WW II have been ignored, and he is said to have perished shortly before Cap became encased in the iceberg!

A valiant attempt to incorporate the old stories of Simon and Kirby into the new series has been made through reprints, using the new costume coloring; but extreme difficulty with printing techniques, different page sizes, and the *Comics Code Authority* has resulted in extensively redrawn and fuzzy prints of a quality that suffer terribly in comparison with the original issues. The old stories, also, (concerned primarily with possible human situations) are completely out of place with the premise of the new series—that of a world bursting with mechanical monsters and magical heroes and villains. However, the concept of a hero still possessing some pretext of human limitations (at least in theory, if seldom in fact) is so unique to today's readers and viewers, who are so over-saturated with heroes and villains with godly abilities, that *Captain America* continues to remain—simply by contrast—one of the outstanding heroes of our time.

Whichever of the three versions one prefers, we think it can safely be said that *Capt. America* will be remembered for some time as an outstanding example of the modern dynamic hero.



THE SHIELD OF CAPT. AMERICA

The degree of interest and dedication to his work of each artist upon the Capt. America feature has always been revealed by the design upon Cap's shield—one of the most challenging objects for any comic book artist. Out of the dozens of artists who have worked upon the series over the past 26 years, the sincerest have always taken the time to carefully draw the central star in correct perspective, with all four of the stripes—the outer blue one, the two white ones, and one red one—in correct position.

Often, today, however, laziness in both drawing and coloring results in the absence of at least one stripe, and two red stripes instead of one red and one blue—resulting in an ugly red, black (!), and white design, rather than the artistically pleasing design of the first ten years. The EXTREME of laziness, however, was reached during the fifties, when one artist didn't take the effort to draw in ANY stripes at all upon the shield!





LEGENDS OF ASGARD

Siegfried

SON OF ODIN

Sometimes called "the original Flash Gordon", the German folktale hero SIEGFRIED remains today as one of the most popular super heroes of all time. The story of Siegfried has been adapted to five full length motion pictures, a series of operas, was one of the major "influences" upon the currently popular Lord of the Rings books, and was, indeed, a direct inspiration in both the comic strip and motion picture versions of Flash Gordon.

The first, and pictorially best, of the Siegfried motion films was produced in 1924 by the famous master of film epics, Fritz Lang. By the time of Lang's production, so many different versions of the Siegfried story had come into being that he decided not to remain faithful to any specific one, but to select fragments from several of them. A number of books are available in libraries and bookstores which present more traditional versions of the story, and there is a good chance that one of the latest of the German made film versions will be available for viewing in most cities. Therefore, because of its greater rarity, we will present the Siegfried legend here as outlined in the first of the two Fritz Lang productions, and the ORIGINAL tale in a future issue.

As the film begins, it is revealed that the father of Siegfried is in reality the great god Wotan (sometimes known as Odin), and his handsome



blond son—because of his supernatural origin—has grown to young manhood possessing strength and agility far beyond that of ordinary men. (A theme explored much further in the later stories of Superman!) Siegfried is apprenticed to a metalsmith to learn the trade of swordmaking. When he has produced a blade that suits his own fancies, young Siegfried sets out to seek adventure.

He has not gone far when he encounters a monstrous dragon. The dragon has been gorging himself with water from a mountain spring; and, upon seeing the approach of Siegfried, challenges him with breaths of flame. But Siegfried manages to blind his opponent with his sword, and then rushes in for a final and fatal wound.

Approaching the fallen carcass, Siegfried accidentally pricks his finger upon one of its scales. As if by magic, this gives him the power to understand the speech of the wildlife about him, and from a nearby bird he learns that to bathe in the water which the dragon has consumed—which is now flowing from the sword wound—would change his skin so that he could never again be harmed. So Siegfried removes his clothes, and bathes in the water from the dragon. But a final lash of the dragon's tail against a tree causes a single leaf to fall upon Siegfried's back, and it is not until quite later that he discovers a single spot upon his shoulder—where the leaf had kept the water from touching him—that is still open to harm.

Soon he meets an invisible dwarf who seeks to slay him; but Siegfried manages to pull the cap from the dwarf's head which has given him his invisibility, and turn the tables. On condition that his life be spared, the dwarf agrees to lead Siegfried to a valuable treasure, which he does. The treasure is in a huge cavern—within a giant bowl held upon the backs of many dwarfs who are chained and unable to escape. The dwarf leads the way through the darkness of the cavern with a magic globe of light. But upon seeing the treasure once again, the dwarf becomes greedy, and again tries to kill Siegfried, using his magic globe. But he fails, and the chained dwarfs fall under the rays of the globe instead, and are turned to stone.

Having slain the dragon, and laden with the treasure from the cavern, Siegfried is then welcomed by the king of the land, and taken into the palace, where he falls in love with the beautiful maiden Kriemhild. The king promises to grant her to Siegfried in marriage if Siegfried will help him in winning over the Amazon maiden Brunhild as his queen. Siegfried rides through the flames surrounding Brunhild's fortress, and aids the king in meeting the requirements she has demanded of anyone wishing to marry her. These include the throwing of a large boulder, and jumping an impossible distance.

Siegfried is able to trick her into believing the king can perform these feats by donning the cap of invisibility which he took from the dwarf. While standing next to the king, he first lifts and throws the boulder, and then lifts and carries the king through the air, making it appear as though the king has performed these feats on his own.

The Amazon agrees to marry the king; and all return to the palace, where a double wedding takes place. The two wives later engage in petty quarrelling, however, and Kriemhild reveals to Brunhild that it was her husband, and not the king, who had accomplished the impossible tasks. Brunhild plots revenge for having been tricked, and orders one of the soldiers to kill Siegfried. The soldier tricks Kriemhild into revealing the location of the one vulnerable spot upon Siegfried's back, and during a hunting party throws a spear into Siegfried. So powerful is the throw that the spear goes all the way through Siegfried's body; but so powerful, also, is Siegfried, that even with the spear sticking from his chest he lives long enough to chase after his attacker with the one weapon he has left at hand—a shield.

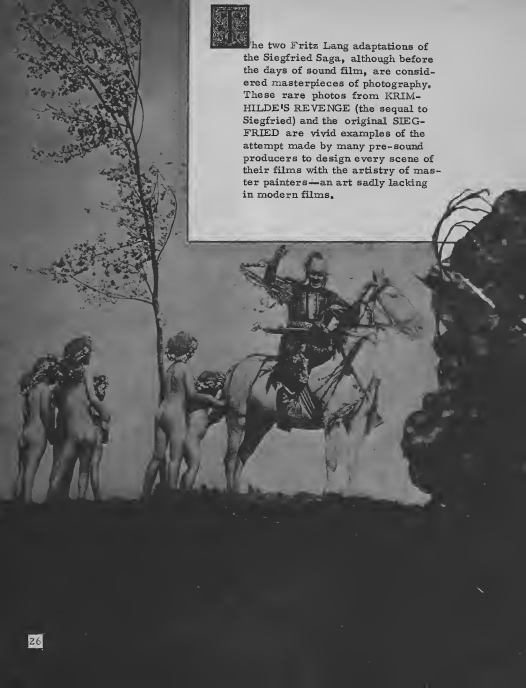
Siegfried finally collapses, and is mourned by the entire kingdom; including Brunhild, who had ordered his death.



Although Marlon Brando was one of the leading contenders for the role of Siegfried in the latest of the film productions, the part eventually fell to Uwe Beyer. In this scene, Beyer, as Siegfried, shows that the sword he has forged is powerful enough to slice the anvil itself in two.



The two Fritz Lang adaptations of the Siegfried Saga, although before the days of sound film, are considered masterpieces of photography. These rare photos from KRIMHILDE'S REVENGE (the sequel to Siegfried) and the original SIEGFRIED are vivid examples of the attempt made by many pre-sound producers to design every scene of their films with the artistry of master painters—an art sadly lacking in modern films.







Taking the sword he has forged, Siegfried sets out upon his quest. It is not long before he slays a dragon, and is able to bathe in the water of invulnerability.





On the promise that Siegfried will spare his life, a dwarf leads him through the valley of mists to the secret treasure cavern of the dwarves.





The Crusade Against Vollar CHAPTER THREE

SECRET OF THE

ALTRON BOY



MEYER
VIE

SECRET LABORATORY IN NAZI GERMANY~~

IT'S THE
FUHRER!

HIS VISITS HERE ARE
SO SECRET THEY ARE
NEVER ANNOUNCED IN
ADVANCE!



MOMENTS LATER, INSIDE~~

THERE HAVE BEEN SETBACKS,
MEIN FUHRER, BUT ALSO AMAZING
SUCCESSSES!

THE FINAL
FORMULAS MIGHT BE
ONLY MONTHS~~~ POSSIBLY
WEEKS~~~ AWAY!



EXCELLENT!

YOU ARE OUR MOST TRUSTED AND BRILLIANT SCIENTIST, HERR VOLTAR. IF ANYONE CAN SUCCEED, IT WILL BE YOU!

AND WHEN YOU DO, THERE WILL BE RICHES AND POWER FOR YOU SECOND ONLY TO MY OWN!



SHORTLY AFTER ...

YOU ARE INDEED A BRILLIANT MAN, VOLTAR; BUT WHAT IF THE FUENNER WAS TO LEARN THAT THE REAL SUCCESS OF THIS PROJECT RESTS UPON THE RESEARCHES OF A HERE BOY?

YOU INSOLENT SCHWEINEHUND! WHILE YOUR BROTHER CONTINUES HIS WORK, LET ME SHOW YOU SOMETHING THAT WILL BE OF GREAT INTEREST!



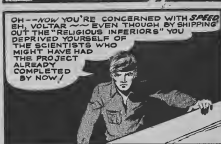
AS YOU CAN SEE, WE HAVE QUITE AN EFFECTIVE LABORATORY OF ANOTHER SORT -- FOR THOSE WHO SHOULD PROVE ... ER... UNCO-OPERATIVE!



TO MAKE MY POINT A LITTLE CLEARER... YOU WILL EITHER PERSUADE THAT PRODIGY BRAT TO WORK A LITTLE FASTER, OR YOU SHALL BOTH EXPERIENCE TORTURES AS YOU HAVE NEVER IMAGINED!



OH--NOW YOU'RE CONCERNED WITH SPEED EH, VOLTAR -- EVEN THOUGH BY SHIPPING OUT THE "RELIGIOUS INFERIORS" YOU DEPRIVED YOURSELF OF THE SCIENTISTS WHO MIGHT HAVE HAD THE PROJECT ALREADY COMPLETED BY NOW!



THAT DOES NOT CONCERN ME! AND THE ONLY CONCERN OF YOURS WILL BE TO SEE THAT YOUR BROTHER'S WORK IS DONE AS FAST AS POSSIBLE!



WHEN VOLTAR HAS LEFT, THE TWO POLISH YOUTHS CONVERSE QUIETLY IN ENGLISH--

I THINK WE ARE CLOSER TO SUCCESS THAN EVEN VOLTAR REALIZES. IF WE WORK WELL INTO THE NIGHT, WE MAY BE ABLE TO TURN SUCCESS INTO VICTORY--FOR US!

MANY HOURS LATER--

THE MAGNETIC FIELDS OF THE BELT ARE NOW ALIGNED. IF THE THEORIES ARE CORRECT, WE'RE READY FOR THE TEST.

TURN THE BUCKLE DIAL--QUICKLY!

Success!

THE ALTRON ELEMENT WORKS!

Anti-Gravity!

NO, MARK, NOT SIMPLE ANTI-GRAVITY. TRY TO MOVE THIS CLOAK.

WHA...! I... I CAN'T!

ALTHOUGH VOLTAR THOUGHT I WAS WORKING ON GRAVITY-DEFYING METAL, WHAT THIS BELT REALLY DOES IS SHIFT ITS WEARER INTO A *SEMI-DIMENSION*--SO CLOSE TO EARTH'S PLANE OF EXISTENCE THAT WE CAN SEE AND TALK WITH ONE ANOTHER, BUT FAR ENOUGH REMOVED FROM IT THAT WE CANNOT PHYSICALLY EFFECT ONE ANOTHER IN ANY WAY!

THIS HAS BOTH ADVANTAGES AND DISADVANTAGES OVER SIMPLE ANTI-GRAVITY... BECAUSE I AM NO LONGER IN CONTACT WITH EARTH'S GRAVITY, I CAN MOVE EFFORTLESSLY IN ANY DIRECTION--AND NOTHING CAN REACH ME TO HARM ME.

BUT, I WOULD HAVE TO RETURN TO THE SOLID DIMENSION TO TURN EVEN A SIMPLE DOORKNOB--AND CLOTHING NOT ENCIRCLED BY THE BELT MUST BE OF THIS SPECIAL ALTRON MATERIAL I INVENTED.

AS SOON AS I CHARGE THE SECOND BELT, WE CAN ATTEMPT TO ESCAPE. THE BLACK CLOAKS WILL HELP US HIDE IN THE SHADOWS UNTIL THE GATES ARE OPEN, AND THEN WE CAN USE THE BELTS TO...

TO WHAT?

VOLTAR!

LAY THAT BELT UPON THE TABLE AND YOUR BROTHER WILL REMAIN UNHARMED. IF YOU THINK I CANNOT COMPLETE THIS LARGER BELT MYSELF, YOU UNDERESTIMATE MY SCIENTIFIC KNOWLEDGE!



MOMENTS LATER ~

NOW THAT I HAVE CHARGED THE COMPONENTS OF THE SECOND BUCKLE WITH THE SAME FIELDS AS THE FIRST, I THINK YOUR USEFULNESS IS AT AN END!



you Coward!

AS YOU CAN SEE, I HAVE SUCCEEDED AS WELL AS YOUR BROTHER. AND NOW YOU ALSO WILL ... I FORGOT—I CANNOT PICK UP THE GUN WHILE IN THE SEMI-DIMENSION



DONNERWETTER! SOMETHING IS WRONG! I STILL CAN'T MOVE THE GUN!



AND YOU NEVER WILL VOLTAR! YOU OVER-CHARGED THE BELT! AS SOON AS YOU TURNED THE BUCKLE DIAL, YOU PLACED YOURSELF PERMANENTLY OUT OF THE EARTH PLANE, EVEN IF YOU REMOVE THE BELT, YOU WILL REMAIN AS YOU ARE!

SUDDENLY—

AN AIR-RAID!
DER AMERICANERS!



I MUST ESCAPE!



BOOM!

THE FOOL—EVEN BOMBS WILL NOT HARM HIM NOW!

BUT HE'LL REALIZE THAT SHORTLY! PART OF THE WALL HAS BEEN BLOWN AWAY—WE MUST GET OUT, QUICKLY!



UNDER THE DIN OF WARFARE, MARK CARRIES THE STILL FORM OF THE YOUNGER BOY THROUGH THE BROKEN WALL AND INTO THE DARKNESS OF THE NEARBY HILLS ~



YOU! YOU FORGET
--- YOU CANNOT
TOUCH ME!



DO NOT UNDERESTIMATE MY CUNNING AND KNOWLEDGE. SIMPLY BECAUSE YOUR BROTHER WAS ABLE TO GET THE BEST OF ME. I MAY NO LONGER BE ABLE TO TOUCH ANYTHING ON EARTH, BUT THIS PROTECTION FROM PHYSICAL HARM ALSO GIVES ME **POWER** -- GREATER THAN EVEN THAT OF THE **FUEHRER**. WAIT AND SEE! IN YEARS TO COME, I WILL HAVE AN ARMY SUPERIOR TO ANY THE WORLD HAS EVER KNOWN.



R

ETURNING TO THE ROCK-STREWN SITE OF THE GRAVE, MARK ERECTS A STONE MONUMENT.

WE USED TO SLIP MESSAGES TO ONE ANOTHER IN A SECRET CODE. I THINK IT'S ONLY FITTING TO USE IT NOW, FOR THE FINAL INSCRIPTION.



...AND VOLTAR ISN'T THE ONLY ONE WHO CAN EXIST IN A SEMI-DIMENSION. THIS FIRST ALTRON BELT AND CLOTHING STILL EXISTS... AND SOMEDAY IT WILL MEAN VOLTAR'S DOWNFALL!



YEARS PASS, AND THE NAZI EMPIRE CRUMBLES, ...EXCEPT FOR A REMOTE HIDDEN BASE, STILL KEPT IN OPERATION, BY VOLTAR...



OUR SCIENCE HERE HAS PERFECTED WEAPONS UNSURPASSED IN BRILLIANCE BY ANY OTHERS... AND I NOW HAVE AGENTS IN KEY POSITIONS ALL OVER THE WORLD. IT WILL NOT BE LONG BEFORE THE EARTH TREMBLES AT THE NAME OF VOLTAR!



BUT MARK-- GROWN TO MATURITY-- HAS ALSO BEEN ACTIVE, AND NOW HEADS A COMPLEX ORGANIZATION IN THE U.S. DESIGNED TO FULFILL HIS BOYHOOD VOW...



...AND IT IS HIS SON-- COMING UPON THE ORIGINAL TRANS-DIMENSIONAL BELT--WHO HAS NOW BECOME THE ALTRON-BOY, UPON THE TRAIL OF VOLTAR.

NEXT: IN THE CITY OF VOLTAR!

IN THIS ISSUE!



The Crusade Against Voltar CHAPTER FOUR

ALTRON-BOY IN THE CITADEL OF VOLTAR

THE WHOLE PLACE IS FILLED WITH GUARDS. IT'S A MIRACLE I DIDN'T BRING THEM ALL ON ME WHEN I TRIED TO GET IN FROM THE FRONT. PERHAPS I CAN FIND AN ENTRANCE ON THE OTHER SIDE!

T

HE ALTRON-BOY HAS TRAILED AGENTS OF THE SINISTER VOLTAR TO THE VERY SPOT WHERE THE EVIL GENIUS IS HIDING ~

TURNING THE BUCKLE OF THE INCREDIBLE ALTRON BELT, THE YOUTH ONCE AGAIN ENTERS THE DIMENSION IN WHICH HE IS FREE OF EARTH'S GRAVITY...

AND AGAIN PROPELLS HIMSELF INTO THE AIR ~ ~



FLYING LOW, HE CIRCLES TOWARD
THE REAR OF VOLTAR'S AWESOME
FORTRESS ~~~



BUT SUDDENLY A GIGAN-
TIC REPTILE LEAPS
OUT AT THE FLOATING
FIGURE.



INSTINCTIVELY, THE ALTRON-BOY
DIVES TO AVOID THE MONSTER. ~



I KEEP
FORGETTING
THEY CAN'T HURT
ME WHILE THE
ALTRON BELT'S
ON!

JUST THE
SAME, I THINK I'LL
STICK TO A HIGHER
ALTITUDE FROM NOW
ON. --LOOKS LIKE
THEY'VE FORGOTTEN
ME ANYWAY!



APPROACHING THE FORTRESS
FROM THE REAR, THE BOY
DISCOVERS AN OPENING
NEAR ITS BASE.



ENTERING,,
HE COMES UPON A LARGE
CHAMBER.



SUDDENLY, VOLTAR HIMSELF ENTERS ~

I BELIEVE I'VE
TOLD YOU BEFORE THAT THE
GIRL IS NOT TO DANCE FOR THE
ENTERTAINMENT OF YOU
SUB-MEN!

SHE IS
TO GO BACK TO
HER OWN SECTION
OF THE FORTRESS
NOW!

WHEN VOLTAR LEAVES ~

HE TAKES AWAY
OUR PLEASURE. BUT
HIS MAGIC IS GREAT. WE
DARE NOT DISPLEASE
HIM!

AS THE GIRL DEPARTS, SHE SUDDENLY
STEPS INTO THE SHADOWS WHERE
THE ALTRON BOY IS HIDING ~

I SAW YOU
WATCHING ME!

BUT YOU
DIDN'T TELL
ANYONE! ARE
YOU A PRISONER
HERE?

AND
WHO ARE
THOSE
"SUB-
MEN"?

NO-- I'M NOT A PRISONER ...
BUT IF YOU DON'T KNOW ABOUT
THE SUB-MEN, YOU'RE A
STRANGER!

THEY MUSTN'T FIND
YOU HERE ~ FOLLOW
ME, QUICKLY!

BUT AS THE TWO MAKE THEIR
WAY THROUGH THE SHADOWY
LABYRINTH ~~~

OH!

SOME OF THE SERPENTS
HAVE GOTTEN IN AGAIN
THROUGH THE CRACKS IN
THE FLOOR.

WE'VE GOT
TO GET OUT OF
THIS SECTION!



Section Three

CREATORS

OF IMAGINATION

A number of different individuals have become associated with the character SUPERMAN; but although the name of the role has been the same, the parts have actually been far more different than the personalities of those different actors---

The Three Faces of Superman



When Superman fans begin to discuss their favorite character, there is invariably quite a bit of confusion until it is determined WHICH version of the character each person is referring to. To date (as with Capt. America), there have actually been three—with distinct origins and powers. The Superman of the live-action TV program, for instance, obviously does not have the same powers as that of the TV cartoon series, and the comic books. And the Superman of the current cartoon series is different from that of the original cartoon series, occasionally still shown on TV also. Not only the powers, but the HISTORIES, as well, are different.

Which of the three versions of the character a person prefers often depends upon which the person encountered first, and has come to know the best.

Bud Collyer (above) was the first actor to become identified with the role of Superman, and the only one to portray (as the cartoon voice) the character as originally conceived. Collyer also was the radio voice of the second version of Superman for almost 15 years. And he is currently TV's voice for the third Superman—making him the only actor to be associated with all three versions. Above, he is shown as he would have appeared had he made personal appearances as the original character. However, the radio program was so realistic that many children believed the character to be real; and it was decided not to expose the star to situations in which well-meaning youngsters could cause injury, believing him to be invulnerable.

SUPERMAN #1 was the sole survivor of a doomed planet in the outer reaches of the solar system. He was shot to Earth in a small rocket, just before the planet's extinction, by his parents, Jor-L and Lora. Upon the lesser gravity of Earth, he was able to raise tremendous weights, leap twenty stories into the air, and, because of the denser atmosphere of the lost planet, he was able to focus his eyes to visually penetrate the comparatively frail molecular structure of Earth solids. Also, nothing less than an exploding shell was able to penetrate his skin, and his mental capacity was advanced far beyond that of Earthmen. He lived out his youth on a farm in Ohio; and, as an adult—after the death of his foster parents, John and Mary Kent—took upon the role of Superman to champion the causes of justice. It was as an adult that he first encountered the lovely Lois Lane, and the villainous Luthor.

SUPERMAN #2 was sole survivor from a distant planet whose inhabitants possessed reflexes faster than a speeding bullet, and who was able to fly in defiance of gravity, see through walls by means of projecting X-rays, and withstand the force of an atom bomb. To add suspense, his intelligence became equal only to that of Earthmen. His foster parents were named Eben and Sarah Kent; and he occasionally encountered an imp from another dimension named Mr. Mxyzptlk.

SUPERMAN #3 is a being from a lost planet of a DISTANT SOLAR SYSTEM, whose powers are derived from solar radiation, and include the ability to shift huge suns into different orbits, and speed through time and space barriers to meet his past or future self at any age. With him from the lost Krypton have come a number of pet animals, and many hundreds of other super people, to also live upon Earth. Skills include the ability to invent robot duplicates of himself. He met both Lois and Luthor while still a youth, living in a small town. Before becoming Superman, he was known as both Superbaby and Superboy. His foster parents are Jonathan and Martha Kent; and his real ones were named Jor-El and Lara; and his other-dimensional foe is named Mr. Mxyzptlk.





The original version of Superman was adapted to the theater screens in full color by Paramount Pictures between 1941 and 1943, in a total of 17 animated cartoons. Shown here are two of the full-color preliminary ROUGH sketches made BEFORE the painting of the elaborate backgrounds actually used. Preliminary sketches such as these were made for EVERY scene. The color and artistry of the final versions is considered among the best in animation history.

Bud Collyer's voice was featured as Superman in the first half-dozen of these, which were shown regularly on many TV stations before the introduction of the newer cartoons, drawn specially for television, but of much poorer quality.

On the next page is a scene as it appeared in finished form in "The Bulleteers"—one of the cartoons from the original series.



(Photo courtesy Paramount Pictures. Superman is a copyrighted feature of National Periodical Publications, Inc.)



The creators of Superman, artist Joe Shuster and writer Jerry Siegel, in a picture made of them by the National Cartoonists Society in 1948. With the expiration of their original contract with National Publications, that year, their names were dropped from their creation, and they received no further percentage of the character's profits.

The first motion picture company interested in producing Superman in live-action was Republic Studios. In fact, they had already published an announcement of their plans to begin filming when National Publications withheld rights in favor of the Paramount cartoons. Instead, Republic filmed a 12 chapter serial of Superman's major comic book rival, Captain Marvel—which helped to boost the popularity of Capt. Marvel BEYOND that of Superman. Republic's "Captain Marvel" (excerpts of which are now available in film stores) is possibly the best super-hero film that has been produced to this time.

In 1948, thought was again given to a live-action Superman serial, but Republic was no longer interested. They merely released their original serial again, under the title "Return of Captain Marvel". Columbia Pictures, however, DID decide to produce a new serial, featuring Superman.

The first person who had been offered the part of Superman was Buster Crabbe. But Crabbe, who had already portrayed both Flash Gordon and Buck Rogers, eventually decided he could not risk becoming typecast forever as comic strip heroes, and decided in favor of other offers. Below is a scene of Buster as he would have been seen in the Superman role.



The first actor to actually reach the screen as Superman was Kirk Alyn, who appeared in two Superman serials produced by Columbia Pictures. His powers and history, in these serials, were those of the SECOND version of Superman.





Above, the cast of the Superman TV series, with George Reeves as Superman.

The second version of Superman came about as a result of radio. In adapting the character to sound adventures, ways had to be devised to make him more impressive to the ear. His speed was increased to give him the accompaniment of rushing air; and his need to return to earth after takeoff was eliminated. The sound of a pistol shot made a dramatic opening, along with the spoken phrase, by the announcer, "Faster than a speeding bullet....!" (which was also used at the beginning of the cartoon series, as a tie-in with the radio program). The first movie serial and the live-action TV series were both adapted from the radio program, using some of the actual radio stories; but modifying them to the requirements of a cheap budget. The comic books of the earlier period occasionally made an attempt to coincide with the events of the daily radio adaptation.

Two things had influenced the comic book writers who came after Jerry Siegel on the series—the radio version of Superman, and the greater popularity of his rival feature, Capt. Marvel. The comic book Superman of the forties often tried to be a combination of both; and as can be seen by recent reprints, was not too memorable during such attempts.

Under the editorship of Mort Weisinger, a new image—a third face of Superman—came into being. The origin, early life, and powers of the character were rewritten to create a vast network of new stories, and fantasy themes, around the character.





Above, photos taken on the set of a proposed live-action Superboy TV series. The series was to star Johnny Rockwell, who was selected because of his youthful resemblance to George Reeves. It was eventually decided, however, that full justice to the scope of the current comic book series could only be accomplished through use of cartoon animation. The result is the animated Superboy series now on TV.

In favor of live-action productions, however, it must be pointed out that with low priced home movie equipment, many teenagers have attempted their own film versions of Superman, Superboy, and other comic book heroes, with extremely impressive results. The major ingredient for success seems to be not money but simply creative TALENT. In future issues, we will try to present scenes from some of these productions. (And, of course, we would like to see photos taken during the production of any such film or amateur play that may not already have reached our attention.)



Shown here are the cast members of the Superman Broadway play, "It's A Bird; It's A Plane; It's Superman!" which was both written and acted not by people who understood the characters, but by individuals who pounced upon a dimly remembered childhood plaything, and momentarily toyed with it.

The most interesting part of the production was the brief showing of a few Krypton scenes from the Columbia serial.

George Reeves



Suggested place-
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novels



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Edgar Rice
Burroughs

Year
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1913

The MONSTER MEN



Edgar Rice Burroughs



Edgar
Rice
Burroughs

Edgar Rice Burroughs, of course, is best known as the author of the book TARZAN of the APES—one of the most appealing themes of lit-

erary history. Two other books, how-
ever, which do not belong within the
framework of the Tarzan saga—or
that of any of the other popular Bur-
roughs series, such as John Carter,
David Innes, and Carson Napier—are
considered possibly more worthy of
literary attention than even the more
famous works. One is his historical
work on the life of the Roman emper-
or Caligula; and the other is THE
MONSTER MEN.

THE MONSTER MEN is far more
than a mere adventure tale in the
same exciting tradition of Tarzan. It
is also a very thought-provoking es-
say on the nature of human rational-
ization.

It is a story concerned with the crea-
tion of artificial life; but one which
goes beyond the boundaries covered
by the most famous of works on this
subject, FRANKENSTEIN, and deals
with the problem of how people are to
react to a being that seems perfect
in every way. Can a being whose ac-
tions seem far more just than those
of average man still be accepted as a
human, even though he is not consid-
ered to possess a "soul"?



A RARE PHOTOGRAPH OF THE DREGS INITIATION CEREMONY